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## THE ADMINISTRATION DEFICIT

IN connection with the present efforts of the Trustees to increase the annual income of the Museum for administrative purposes, the reasons for which were explained at length by the President in an open letter published in the last issue of the BULLETIN, the letter printed below, signed by the President and the First and Second Vice-Presidents of the Museum, has been sent to a large number of people whose continuance as Annual Members of the Museum for a number of years has betokened a steady interest in its welfare.

### TO THE ANNUAL MEMBERS:

The Board of Trustees of The Metropolitan Museum of Art desires to thank you for your generous contributions as an Annual Member, and to express its appreciation of your interest and support. In view of this interest, they take the liberty of calling to your attention an effort now being made to increase the Museum funds for administration purposes, in the hope that it may be your pleasure to transfer your membership from that of an Annual Member to one of the higher grades named below:

Fellow for Life, gift of . . .	\$1,000
Fellowship membership, annual dues . . .	100
Sustaining membership, annual dues . . .	25

There has been a gratifying response from members and from the press to the President's request for suggestions. Most of these suggestions urge the desirability of meeting our administration deficit by increased contributions, rather than by any curtailment of service, and it is to be hoped that contributions sufficient to wipe out this year's deficit may be received before the close of the year.

## MUSEUM CONCERTS

IT will be good news to all lovers of music that the Museum is again able to offer to the public two series of free orches-

tral concerts this winter. The first series of four concerts will be given on Saturday evenings, January 8, 15, 22, 29, commencing promptly at 8 o'clock. The cost of the music for this first series will be met through the generosity of John D. Rockefeller, Jr. The second series will be held on Saturday evenings in March, and will consist of at least three—probably four—concerts. The music for the three March concerts of which we are already assured, will be provided through the kindness of Robert W. de Forest and of two anonymous friends. David Mannes will again conduct the orchestra, which will be of the same size and quality as in the Museum concerts of the two previous years. The concerts are entirely free to the public; no tickets of admission are required. On concert days the Museum will be open to the public continuously from 10 A. M. to 10:45 P. M.; visitors will thus have an opportunity to see the Museum collections both before and after the concert, which lasts from 8 to 10 P. M. The Museum Restaurant will be open until 8 P. M., a table d'hôte dinner being served for the convenience of visitors.

On the Saturdays of the concerts, at 5 o'clock in the Lecture Hall, Miss Frances Morris, Assistant Curator in the Department of Decorative Arts, will lecture informally on the Orchestra, with particular reference to the program of the evening. The lectures will be illustrated by lantern slides and instrumental selections.

## EXHIBITION OF WAR PORTRAITS

THE portraits of the distinguished leaders of the American and allied nations, painted for the National Art Committee by American artists who went for this purpose to Paris at the time of the Peace Conference, will be exhibited in Gallery D 6 from January 18 to February 10. The collection, which will be presented to the National Portrait Gallery at Washington, will include two large group pictures, The Peace Conference and Signing the Treaty, 1919, and about twenty portraits. A full ac-

count of the exhibition will appear in the January BULLETIN.

The Museum owes the opportunity of showing this exhibition to the National Art Committee, which has had charge of the commissions, and to the American Federation of Arts, which is arranging the exhibitions of the portraits throughout the country. The Committee is headed by Henry White and Herbert L. Pratt is Secretary and Treasurer. The other members are Mrs. W. H. Crocker, Robert W. de Forest, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles C. Walcott, and Henry C. Frick (deceased).

### FIFTH EXHIBITION OF INDUSTRIAL ART

AS an index of Museum usefulness, as a practical demonstration of the commercial value of design, the exhibition of work by manufacturers and designers is unique among art exhibitions in America. From December 15 to January 30 will be shown for the fifth consecutive season a selected group of objects of current manufacture the design of which is based upon sources in The Metropolitan Museum of Art.

These pieces, brought together from factories and shops, with the earnest coöperation of some threescore firms and individuals in fields ranging from millinery to rugs, from jewelry to furniture, are a direct reflection of trade conditions, recording as truly as the money market itself the ebb and flow of prosperity, the ascendancy of the new-rich, ill-begotten fads created out of hand by scheming producers, unemployment, strikes, and the devious ways of modern selling. For these all and for many more this exhibition is a sort of sounding board without which the complex of our industrial production would be a jangle of discordant notes instead of a hum of progress. Each piece in the exhibition bears further the marks of special conditions of production characteristic of its own trade field or even of a specific phase which could describe that trade field only at a certain period of a given year, so rapidly have things been moving in the

business world. But the aggregate is a hopeful token, for it is seen each time we bring this exhibition together that the standard of design is higher, that the perfect triad of material, execution, and design is assuming more stately proportions in the minds of those who make and those who sell objects of industrial arts, that the seed has penetrated further into fertile but hitherto fallow fields where a rich growth has begun. Throughout, the Museum is the humble agent of great things; it has become the quietly effective teacher of great numbers for whom none of our educational institutions have thus far held a light; by aiding the producers in mills and foundries it has hastened the day of better taste among us.

Conditions surrounding the forthcoming exhibition are those we have all met in some form. "People are buying less" is the cry. People are sick of excess profits is the truth. Retailers are refusing to sell at a slight loss now, though their profits were plentiful on stock they held when our people first began to throw away their war money. If dealers' prices stay up and consumers refuse to buy, general selling, in a corresponding ratio, is curtailed. The result is the shutting down of factories, the reduction of wages. Many shops that worked day and night are now being run on partial day-shifts. Men are daily being "laid off" in larger numbers and strikes are no longer a menace. In the end we have the one salutary effect of a most ominous and trying set of circumstances: workmen and artisans do better work as soon as they see that there are more men than jobs. This in the end is what it all comes to; out of all sorts of gloomy prospects somehow progress comes.

In the light of these considerations our exhibition cannot contain, for instance, many new textiles or new wall papers; old designs or no designs at all are still valid. As soon, however, as the object takes on the character of "special order" work, no matter how remotely, we have much less to fear, for this reaches smaller numbers and so feels less directly the movements in the mass.

The Museum makes contact with mass